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MAMMA MIA!

BENNY ANDERSSON & BJÖRN ULVAEUS'

MAMMA MIA!

THE SMASH HIT MUSICAL BASED ON
THE SONGS OF **ABBA®**

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DANCING QUEEN

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Disco rock ♩ = 100

The musical score is written for guitar, piano, and voice. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked as 'Disco rock' with a quarter note equal to 100 beats per minute.

Guitar Chords:

- A
- D/A
- A
- E/A
- D/A
- A
- D/A
- E/A
- A
- E/G#
- D/F#
- A/E
- E

Piano Accompaniment:

- mf (mezzo-forte)
- 8va (octave)

Vocal Line (Rosie & Tanya):

You can dance, —

C#7/E# F#m B7/D#

you can jive, hav - ing the time of your life. Ooh,

D Bm7 Bm7/E A

see that girl, watch that scene, dig - gin' the danc - ing queen.

D/A A D/A A D/A

Verse 1:

A D/A

1. Fri - day night and the lights are low,

look - ing out___ for a place to go___

A **F#m**

where they play___ the right mu - sic, get - ting in___ the swing. You come to

E **A/E** **E** **A/E**

look for a king.____

E **F#m** **E** **F#m**

§ Verses 2 & 3:

Tanya: 2. An - y - bod - y can be that guy.____
Donna: 3. You're a teas - er, you turn 'em on.____

A **D/A**

A F#m

Night is young and the music's high.
 Leave 'em burn - in' and then you're gone.

The first system of the musical score for 'Dancing Queen' (page 12). It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first measure has a guitar chord diagram for A major. The second measure has a guitar chord diagram for F#m. The lyrics are: 'Night is young and the music's high. Leave 'em burn - in' and then you're gone.'

E A/E E A/E

With a bit of rock music, ev - 'ry - thing is fine.
 Look - in' out for an - oth - er, an - y - one will do. } You're in the

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: 'With a bit of rock music, Look - in' out for an - oth - er, ev - 'ry - thing is fine, an - y - one will do. You're in the'. There are guitar chord diagrams for E, A/E, E, and A/E above the staff.

E F#m E F#m

mood for a dance. And when you

The third system of the musical score. The lyrics are: 'mood for a dance. And when you'. There are guitar chord diagrams for E and F#m above the staff.

Bm7 E

Donna, Tanya & Rosie:

get the chance... You are the

The fourth system of the musical score. The lyrics are: 'get the chance... You are the'. There are guitar chord diagrams for Bm7 and E above the staff. The section is labeled 'Donna, Tanya & Rosie:'.

Chorus:

Chorus:

A **D/A**

danc - ing queen. Young and sweet, on - ly

A **E/A** **D/A** **A**

sev - en - teen. Danc - ing queen,

E/A **A** **E/G#**

feel the beat from the tam - bour - ine, oh

D/F# **A/E** **E** **C#7/E#**

yeah. You can dance, you can jive,

F#m B7/D#

hav - ing the time of your life. Ooh,

D Bm7 Bm7/E A To Coda ☺

see that girl, watch that scene, dig - gin' the danc - ing queen.

D/A A

D.S. al Coda

D/A A D/A A D/A

♩ Coda D/A

A

The first system of musical notation for 'Dancing Queen'. It features a vocal line in treble clef with a Coda symbol and a piano accompaniment in grand staff (treble and bass clefs). The key signature is D major (two sharps). The piano part has a steady eighth-note bass line and chords in the right hand.

D/A

A

D/A

The second system of musical notation. The vocal line begins with the lyrics "Dig-gin' the danc - ing queen." The piano accompaniment continues with the same rhythmic pattern.

A

D/A

D

The third system of musical notation. The vocal line has the lyrics "See that girl,". The piano accompaniment features a change in the right-hand chord pattern.

Bm7

Bm7/E

A

The fourth system of musical notation. The vocal line has the lyrics "watch that scene, dig-gin' the danc - ing queen." The piano accompaniment concludes the phrase with sustained chords.

VOULEZ-VOUS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Disco ♩ = 126

Em C/E Em C/E

Verse:



Ensemble:

Peo - ple ev - 'ry - where,



sense of ex - pec - ta - tion hang - in' in the air,



giv - in' out___ a spark cross___ the room. Your eyes are glow-in' in___ the dark.



And here we go a - gain,___ we know the start,___ we know the end.---



Mas - ters of the scene._____ We've done it all be - fore___ and now we're back___ to



get some more._____ You know what I mean._____ Vou - lez -

Chorus:

Am G Am G Am G

vous, take it now or leave_ it. Now is all we get, —

Am Em C

noth - ing prom - ised, no re - grets. Vou - lez -

Am G Am G Am G

vous, ain't no big de - ci - sion. You know what to do. —

Am Em C

La ques - tion, c'est vou - lez - vous, vou - lez -



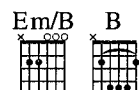
vous...

To Coda ☐

And here we



go a - gain, we know the start, we know the end. Mas - ters of the scene.



We've done it all be - fore and now we're back to get some more.

Em C Am G

You know what I mean. You - lez - vous,

Am G Am G Am

take it now or leave_ it. Now is all we get, noth - ing prom-ised, no re -

Em C/E Em

grets. **Sam:** *Sophie, I won't beat about the bush. I know why I'm here.* **Sophie:** *Sam?*

C/E Em C/E

Sam: *And I have to tell you, I think it's brilliant. I've always wanted a little girl, and a big one's even better...* **Sophie:** *Oh, no, but Sam, I...*

Em C/E Em B

Sam: *I know, I know I'm rushing things. Listen, does your Mum know that you know?* **Sophie:** *God no, she can't.*

Em/B B Em B

Sam: *Indeed, who's giving you away?* **Sophie:** *No one.* **Sam:** *Wrong. I am.* **Sophie:** *You!*

Em/B B Em

Sam: *Yeah, now don't worry about Donna, she doesn't scare me, much!* **Vou - lez -**

D.S. al Coda

N.C. Em C

⌘ Coda

Em G Am G Am G

Harry: *Oh, my God, I've got it.*

Am G Em C

Talk about slow on the uptake! I'm your Dad! **Sophie:** Harry... **Harry:** No, the penny's dropped now, good and proper.

Am G Am G Am G

That's why you sent me the invitation. You want your old Dad here to walk you down the aisle.

Am G Em N.C. Fm Db

Well, I won't let you down. I'll be there! Vous - lez -

Bbm Ab Bbm Ab Bbm Ab

vous, Take it now or leave_ it. Now is all we get, —

Bbm Fm Db Bbm Ab

noth - ing prom - ised, no re - grets. Vou - lez - vous,

Bbm Ab Bbm Ab Bbm

ain't no big de - ci - sion. You know what to do. La ques - tion, c'est vou - lez -

Fm Db Bb

vous, vou - lez - vous,

Fm

vou - lez - vous!

CHIQUITITA

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely, with feeling

D $\flat$ /A $\flat$ **A $\flat$**

Rosie:

Chi-qui-ti - ta, tell me what's wrong.

Tanya:

I have nev - er seen such sor - row

Rosie & Tanya:

in your

Tanya:

eyes, and the wed - ding is to - mor - row. — How I hate to see you like

E $\flat$ **D $\flat$ /F**

E $\flat$ /G **A $\flat$** **D $\flat$ /A $\flat$**

Ab Cm Eb D♭/F

Rosie: **Tanya:**

this. There is no way you can de - ny it. I _____ can

E♭/G Ab D♭/A♭ Ab D♭/A♭

Rosie & Tanya:

see that you're, oh, so sad, so qui - et. Chi-qui-ti - ta, tell me the

Moderately ♩ = 88

D♭/A♭ Ab D♭/A♭ Ab Eb

truth. I'm a shoul - der you can cry on, _____

E♭sus Eb D♭ Eb

your _____ best friend. I'm the one you






must re - ly on. You were al - ways sure of your - self.





Now I see you've bro - ken a feath - er.





I hope we can patch it up

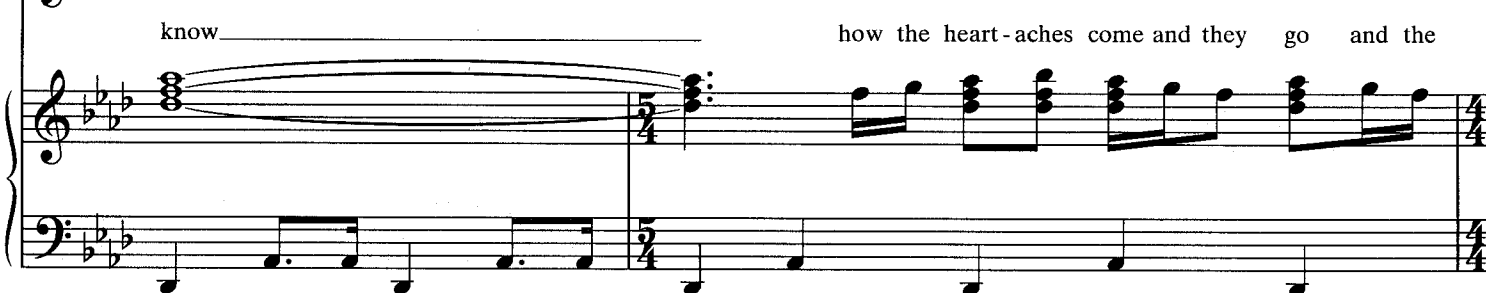




to - geth - er. Chi - qui - ti - ta, you and I

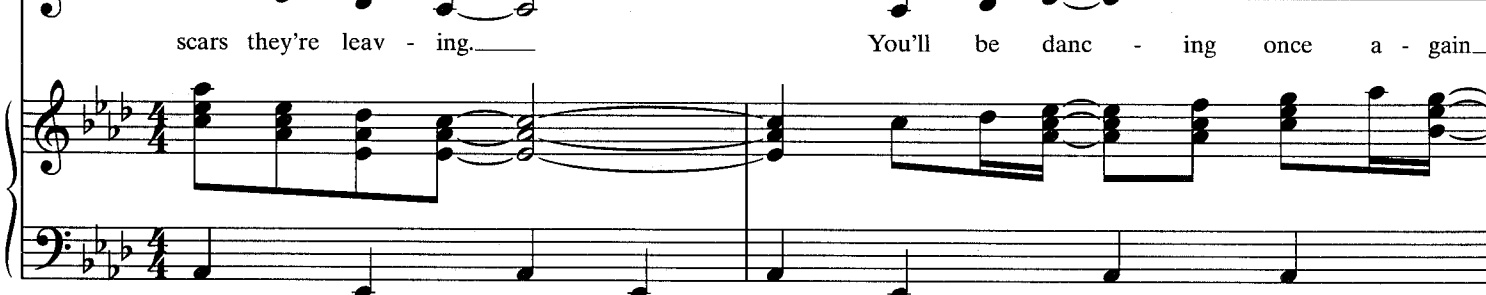
 

know _____ how the heart-aches come and they go and the



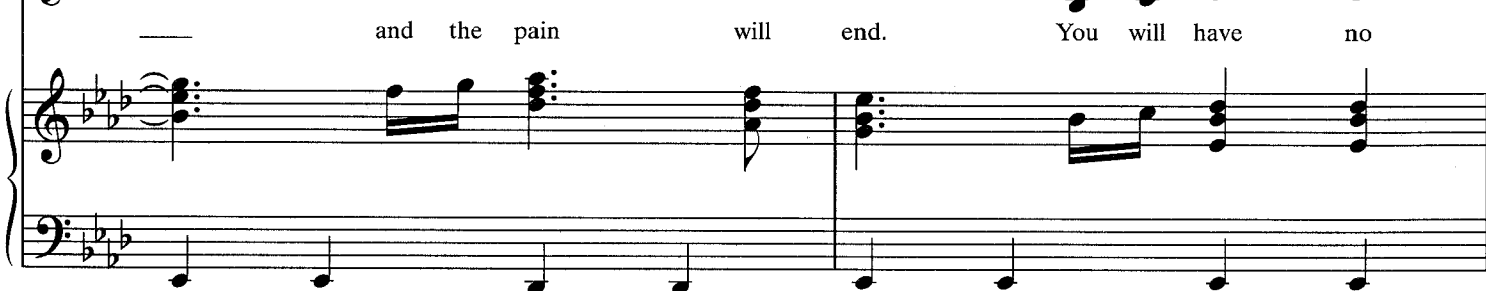
 

scars they're leav - ing. _____ You'll be danc - ing once a - gain. _____



_____ and the pain will end. You will have no



time for griev - ing. _____ Chi-qui-ti - ta, you and I _____ cry, _____





 but the sun is still in the sky and shin - ing a - bove you.




 Let me hear you sing once more like you did be -




 fore. Sing a new song, Chi - qui - ti - ta.

Donna: Try once










 more, like I did be - fore. Sing a new song, Chi - qui - ti - ta.

slower

rit.

THANK YOU FOR THE MUSIC

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 96

Chorus:

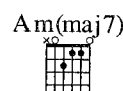


Harry:

Thank - you for the mu - sic, the songs I'm sing - ing.



Thanks for all the joy they're bring - ing. Who can live with - out it? I



ask in all hon - es - ty. What would life be with - out a song

E D6 C#7 F#m

or a dance, what are we? So I say thank you for the music, for

B7 E Edim7 Bb/C C

giving it to me.

accel.

With a beat ♩ = 108

Verse:

F Abdim7 Gm7 C7 F6

Sophie:

Mother says I was a dancer before I could walk.

mf

Cm7 F7 Bb D7

She says I began to sing long before I could talk.

Gm C7 C7(#5) F

And I've of - ten won - dered, how

C F F+ Bbmaj7 Bbm6

did it all start? Who found out that noth - ing can cap - ture a heart like a

Dm Bb/D Gm C7

mel - o - dy can? Well, who ev - er it was, I'm a fan. So I say:

Chorus:

F Gm7 C7 F Dm Dm/C

Thank you for the mu - sic, the songs I'm sing - ing. Thanks for all the

G7/B C7 F Gm7 A Dm

joy they're bring-ing. Who can live with-out it? I ask in all hon-es-ty.

Bbmaj7 Bbm(maj7) F Cm/Eb

What would life be with-out a song or a dance, what are we?

D7 Gm D7 Gm C7

So I say thank you for the mu-sic, for giv-ing it to me.

To Coda ♪

Bridge:

F Bbm/F F Bbm6 F/A

I've been so luck-y, I am the girl.

Bbm6 F/A Bbm(maj7) A7

with gold - en hair. I wan - na sing it out to

Dm Dm/C Gm7 Gm7/F C7

ev - 'ry - bod - y, what a joy, what a life, what a chance.

D.S. al Coda

⊕ Coda

F F/Eb D7 Gm D7 Gm

So I say thank you for the mu - sic, for

C7 F Gm F/A Bbm F

giv - ing it to me.

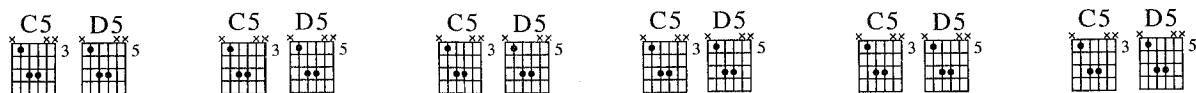
rall. *a tempo* *rit.* 15^{ma}

GIMME! GIMME! GIMME!

(A Man After Midnight)

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock ♩ = 120




Girl Ensemble:



Chorus:







Gim-me, gim-me, gim-me a man af-ter mid-night. Won't_







— some-bod-y help_ me chase the shad-ows a-way?_ Gim-me, gim-me, gim-me a man_








— af-ter mid-night. Take_ me through the dark-ness to the break of the day._

To Coda ♪

Sophie: Sorry to drag you away. *Sam:* Thank God you did. *This used to be a quiet*

p



wee island. **Sophie:** *Regretting you stayed away so long?* **Sam:** *No, I'm regretting I never knew what was here.* **Sophie:** *What?*



Sam: *Well, this place, you know, the Taverna. I always meant to come back and build it some day, but she beat me*



to it. **Sophie:** *Well, do you prefer buildings to people?* **Sam:** *What?* **Sophie:** *Tell me something about my mum.*



Sam: *Your mum was irresistible. No, she was a one-off. Well-a, we*



talked and we fought. You know it was me that brought her to this island. **Sophie:** That wasn't the

 The first system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

only thing you did, was it? **Sam:** Oh, right, what has she told you? **Sophie:** Nothing, she's never

 The second system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.


mentioned you. **Sam:** But you said, "Mum's always talking about her friends from the old days." What's

 The third system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

D.S. al Coda

going on? Sophie, why am I here?

cresc.

 The fourth system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a whole rest in the first measure, followed by a half note in the second measure, and a whole note in the third measure. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand. The word "cresc." is written above the piano accompaniment in the second measure.

♩ Coda



Harry: *Fancy, Donna with a grown-up daughter. Sophie:* *Have you got any children, Harry?*



Harry: *No, I never put myself in the path of paternity. Sophie:* *It's never too late.*



Harry: *I don't think my other half would agree. Sophie:* *Oh, you don't want children? Harry:* *No, no, it's not that. It's just that...*



well, I'd have liked to have a daughter. I'd have spoiled her to bits. Sophie: *Lucky thing.*



Harry: *Is your dad here?* Sophie: *I don't know.*

Harry: *What?* Sophie: *I don't know who my dad is.*

cresc.



Is there a man out there? Some-one to hear my prayer?

mf



Bill: *Can I be nosy? I'm a writer, so it goes with the territory.* Sophie: *Go on.*

p



Bill: How did your mother get this place? When I knew her she was singing in a nightclub on the mainland. **Sophie:** She was left some money

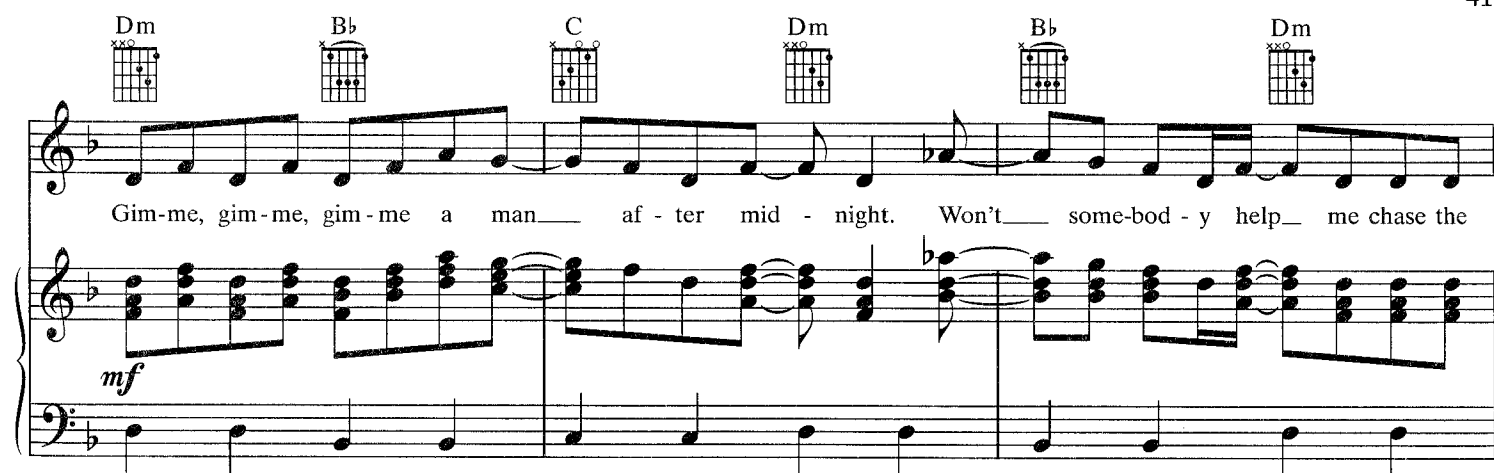
in a will. We lived with an old lady when I was little. Her name was Sophia. **Bill:** What, my

Great Aunt Sophia? **Sophie:** I think it must be. **Bill:** But, I always heard her money went to family.

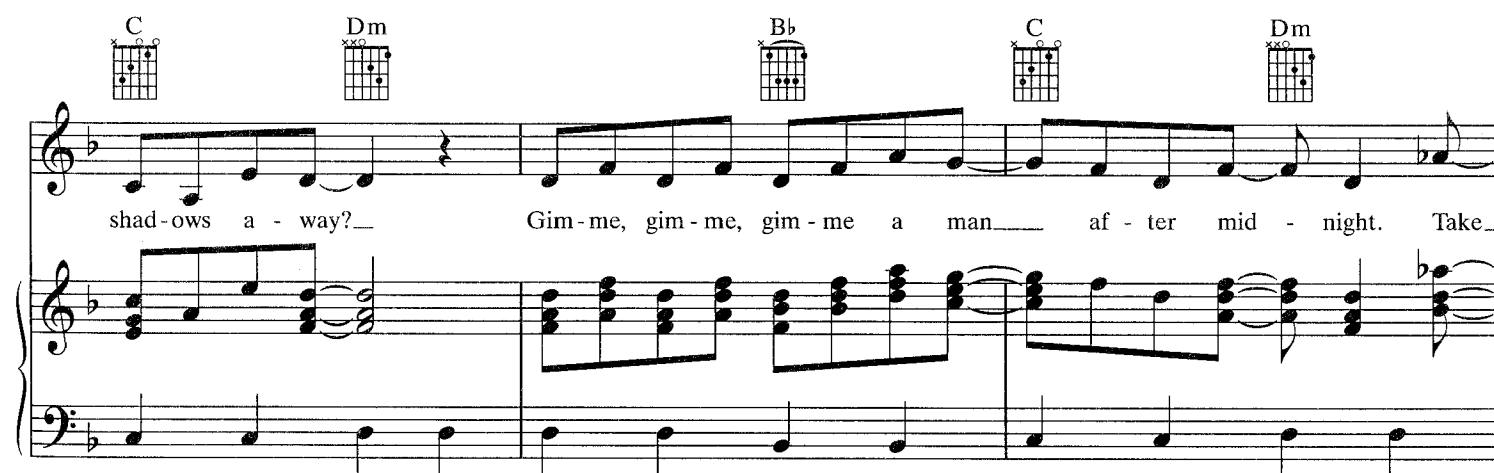
Wait a minute. How old are you? **Sophie:** Twenty.

Gim-me, gim-me, gim-me a man af-ter mid-night. Won't some-bod-y help me chase the

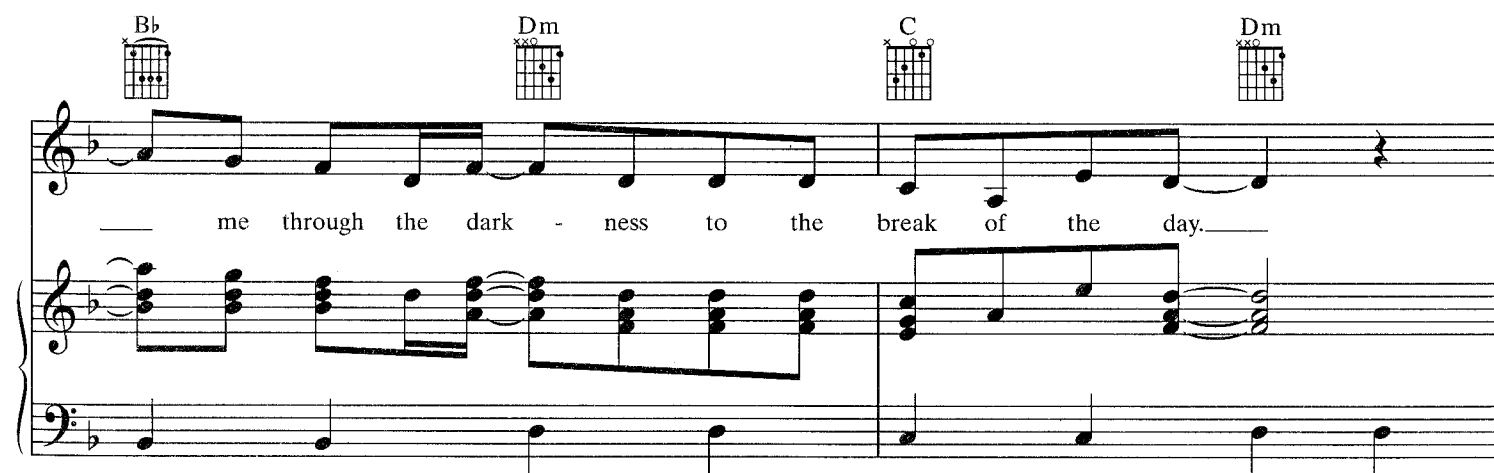
mf



shad-ows a-way? Gim-me, gim-me, gim-me a man af-ter mid-night. Take



me through the dark-ness to the break of the day.



mf *rit.*



LAY ALL YOUR LOVE ON ME

Disco rock ♩ = 132

Verse 1:



Sky:

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

1. I was - n't jeal - ous be - fore we met.

Now ev - 'ry man that I

mf

E♭

see is a po - ten - tial threat.

Fm

And I'm pos - ses - ive, it is - n't nice.

You've heard me say - ing that



smok - ing was my on - ly vice. But

 The first system of the musical score. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (Bb, Eb, Ab). The vocal line has a melodic phrase with a half note, a quarter note, and a half note, followed by a quarter rest and an eighth note. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.


now it is - n't true, now ev - 'ry-thing is new

 The second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with eighth notes.


and all I've learned has o - ver - turned. I

 The third system of the musical score. The vocal line has a melodic phrase. The piano accompaniment continues with a moving bass line.


beg of you:

 The fourth system of the musical score. The vocal line has a melodic phrase. The piano accompaniment features a moving bass line.

Chorus:



Sophie:

Don't go wast - ing your e - mo -



tion, lay all your love on



me.

§ Verses 2 & 3:



2. It was like shoot - ing a sit - ting duck. A lit - tle small talk, a
3. I've had a few lit - tle love af - fairs. They did - n't last ver - y



smile, and, ba - by, I was stuck.
long and they've been pret - ty scarce.



I still don't know what you've done with me. A grown-up wom - an should
I used to think that was sen - si - ble. It makes the truth e - ven



nev - er fall so eas - i - ly. I
more in - com - pre - hen - si - ble. 'Cause



feel a kind_ of fear_ when I don't have_ you near_
ev - 'ry - thing_ is new_ and ev - 'ry - thing_ is you_



Un - sat - is - fied, I skip my pride. I
And all I've learned has o - ver - turned. What



To Coda ♪

beg can you, dear:
I do?



Sky:

Don't go wast - ing your e - mo -
Don't go shar - ing your de - vo -



tion,
tion, lay lay all your love on
lay all your love on

E $\flat$

1. 2. *D.S. % al Coda*

me.
me.

$\oplus$ Coda

Cm G/C Cm G/C Cm A $\flat$

Sky:

Don't go wast - ing your e - mo -
Don't go shar - ing your de - vo -

G Cm B $\flat$ /D E $\flat$ 1. A $\flat$ 6 B $\flat$ 7

tion, lay all your love on
tion, lay all your love on

E $\flat$ 2. A $\flat$ 6 B $\flat$ 7

me. love on

Sophie:

me. Don't go wast - ing your e -
Don't go shar - ing your de -

Chords: Fm, C/F, Fm, C/F, Fm

mo - tion,
vo - tion,

Chords: Db6, C

lay all your love on
lay all your love on

Chords: Fm, Eb/G, Ab, Db6, Eb7

me. me.

Chords: Ab

1. 2.

SUPER TROUPER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately ♩ = 120

N.C.

Donna:

The first system of the musical score for 'Super Trouper'. It features a vocal line for Donna in 4/4 time, with lyrics: 'Su - per Troup - er, beams are gon - na blind__ me. But I won't feel__'. The piano accompaniment is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The piano part consists of chords in the right hand and a simple bass line in the left hand.

The second system of the musical score. The vocal line continues with lyrics: 'blue like I al - ways do, 'cause some - where in the crowd__ there's'. The piano accompaniment continues with the same harmonic structure, featuring chords and a bass line.

The third system of the musical score. The vocal line begins with the word 'you.' followed by a long note. The piano accompaniment continues with the same harmonic structure, featuring chords and a bass line.

Verse:



1. I was sick and tired of ev - 'ry - thing when I called you last night from
 2. Fac - ing twen - ty thou - sand of your friends, how can an - y - one be so



Glas - gow. All I do is eat and drink and sing, wish - ing ev -
 lone - ly? Part of a suc - cess that nev - er ends, still I'm think -



'ry show was the last show.
 ing a - bout you on - ly. So i - mag - ine I was
 There are mo - ments when I

C/E F C/E

glad to hear you're com - ing, Sud - den - ly it feels al - right.
 think I'm go - ing cra - zy, but it's gon - na be al - right.

F C Gsus

And it's gon - na be so dif - f'rent when I'm on the stage to - night.

§ Chorus:

G C Csus C

To - night the Su - per Troup - er, lights are gon - na find me,

Csus C G Dm

shin - ing like the sun, smil - ing, hav - ing

G C

fun, feel-ing like a num - ber one. To - night the

Csus C Csus C

Su - per Troup - er beams are gon - na blind_ me. But I won't feel

G Dm G

blue like I al - ways do, 'cause

To Coda ☼

1. 2.

C

some-where in the crowd_ there's some-where in the crowd_ there's you.

Bridge:

So I'll be there when you ar - rive. The sight of

F *Am*

you will prove to me I'm still a - live. And when you take me in your arms and hold me

Dm *G* *C* *G/B* *F*

tight, I know it's gon - na mean so much to - night. To - night the

Dm *A/E* *Dm/F* *G*

D.S. al Coda

♢ *Coda*

N.C.

some - where in the crowd there's you. Su - per Troup - er, beams are gon - na blind me.

rit.

MONEY, MONEY, MONEY

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 120

Cm **Ab7**

Fm **G7(#5)** **Cm** **N.C.**

Donna:

1. I

Verse:

Cm **G7/B** **G7(b9)** **Ensemble:**

work all night, I work all day to pay the bills I have to pay. Ain't it sad?__
man like that is hard to find but I can't get him of my mind. Ain't it sad?__

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked 'Moderately bright' with a tempo of 120 beats per minute. The key signature has two flats (Bb and Eb). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord diagrams for Cm, Ab7, Fm, G7(#5), and G7(b9) are provided above the staff. The vocal part enters with the lyrics 'Donna: 1. I'. The verse section includes the lyrics: 'work all night, I work all day to pay the bills I have to pay. man like that is hard to find but I can't get him of my mind.' The ensemble part follows with the lyrics 'Ain't it sad?' repeated twice.

Cm

Donna:

And still there nev - er seems to be a
And if he hap - pened to be free I

G7/B

G7(b9)

Ensemble:

sin - gle pen - ny left for me.
bet he would - n't fan - cy me.

That's too bad.
That's too bad.

Cm

Ddim/C

Cm

G/C

Donna:

So In my dreams I have a plan,
I must leave, I'll have to go.

Db/Ab

Ab

Fm

if I got me a wealth - y man I would - n't have to work at all, I'd
To Las Ve - gas or Mon - a - co and win a for - tune in a game, my

F#dim7



G



N.C.

fool a - round and have a ball.
life would nev - er be the same.

rit. *a tempo*

Chorus:



Mon - ey, mon - ey mon - ey, must be fun - ny in a rich man's world.



Mon - ey, mon - ey, mon - ey, al - ways sun - ny



in a rich man's world. A - ha, a - ha.

G C7 F A $\flat$ 7 G

All the things I could do if I

Cm Fm G7(#5)

had a lit - tle mon - ey. It's a rich man's world.

1. Cm A $\flat$ 7

Fm G7(#5) Cm

It's a rich man's world.

2. A

2.

Cm

A $\flat$ 7

Mon - ey, mon - ey mon - ey, must be fun - ny

C $\sharp$ m

D $\sharp$ 7

in a rich man's world.

G $\sharp$ 7

G $\sharp$ 7($\sharp$ 5)

C $\sharp$ m

D $\sharp$ 7

Mon - ey, mon - ey, mon - ey, al - ways sun - ny






in a rich man's world. A - ha, a - ha.







All the things I could do if I






had a lit - tle mon - ey. It's a rich man's world.






It's a rich man's world.

MAMMA MIA

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 136

N.C.

Piano introduction in D major, 4/4 time. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The bass line consists of quarter notes D2, E2, F#2, G2, A2, B2, C#3, and D3. The tempo is moderately bright at 136 beats per minute. The dynamic is marked *mf* (mezzo-forte).

Verse:



Donna:

Vocal melody for Donna. The melody is in D major, 4/4 time. The lyrics are: 1. I was cheat - ed by you and I think you know when. 2. I was an - gry and sad when I knew we were through. The melody is marked with a repeat sign at the beginning and end.



Piano accompaniment for the verse. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, C#5, and D5. The bass line consists of quarter notes D2, E2, F#2, G2, A2, B2, C#3, and D3. The tempo is moderately bright at 136 beats per minute.






So I made up my mind____ it must come to an end____
 I can't count all the times____ I have cried o - ver you.____





Look at me now,____ will I ev - er learn?




I don't know how,____ but I sud - den - ly lose____ con - trol.____





There's a fire____ with - in____ my soul.____ Just one





look and I can hear a bell ring. One more



look and I for - get ev - 'ry - thing, oh, oh,

§ Chorus:



Mam - ma Mi - a, here I go a - gain.







My, my, how can I re - sist ya? Mam-ma Mi - a,

does it show a - gain, — my, my, just — how much I've missed ya?

C/G G D/G D

Yes, — I've been bro - ken - heart - ed, blue — since the day —

A/C# Bm

we part - ed. Why, why, did — I ev - er let you go? —

A6 G C G Em7 A

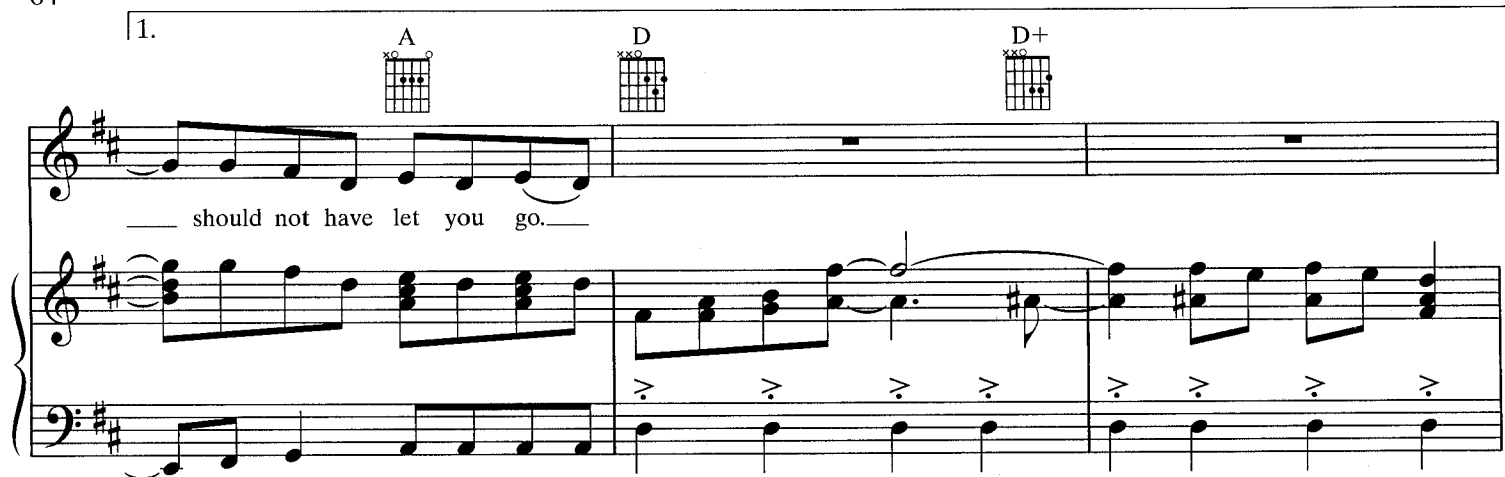
Mam - ma Mi - a, now I real - ly know, — my, my, I —

D Bm To Coda ♪ G C G Em7

1.

A  D  D+ 

— should not have let you go. —



D  D+  2. A 

— should not have let you go. —



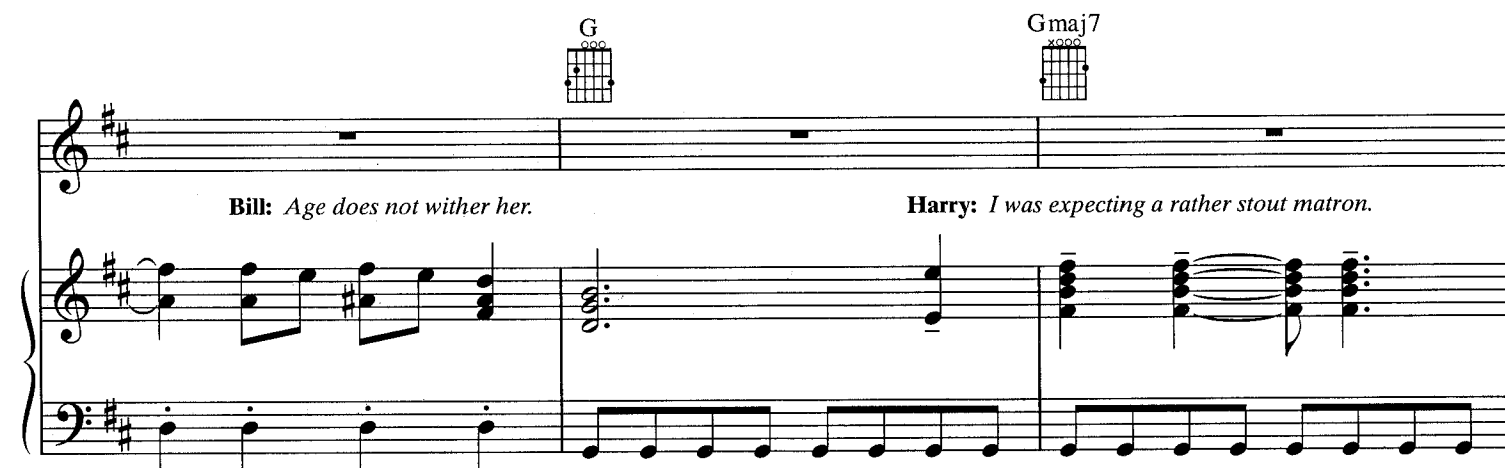
D  D+  D  D+ 

Donna: *What the hell are you all doing here? Well, I'd love to stop and chat, but I have to go and clean out my handbag or something.*



G  Gmaj7 

Bill: *Age does not wither her.* **Harry:** *I was expecting a rather stout matron.*



A6 A G D

Sam: No, she's still Donna.

Just one

A G D

look and I can hear a bell ring.

One more

A

look and I for - get ev - 'ry - thing, oh, oh.

D.S. al Coda

⌘ Coda

G C G Em7 A D

my, my, I should not have let you go.

HONEY, HONEY

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Bright ♩ = 138

Verse 1:

Sophie:

1. Hon - ey, hon - ey, how — he thrills — me, a -

ha, hon - ey, hon - ey. Hon - ey, hon - ey, near -

ly kills — me, a - ha, hon - ey, hon - ey. I've

F Dm F

heard a - bout him be - fore, I want - ed to know some more.

Dm F Dm

And now I know what they mean, he's a love ma - chine.

Bb C Bb C

(Oh, he makes me diz - zy.)

Verse 2:

F Bb

Hon - ey, hon - ey, let me feel it, a - ha, hon - ey, hon - ey.

F



Hon - ey, hon - ey, don't con - ceal it, a -



Bb



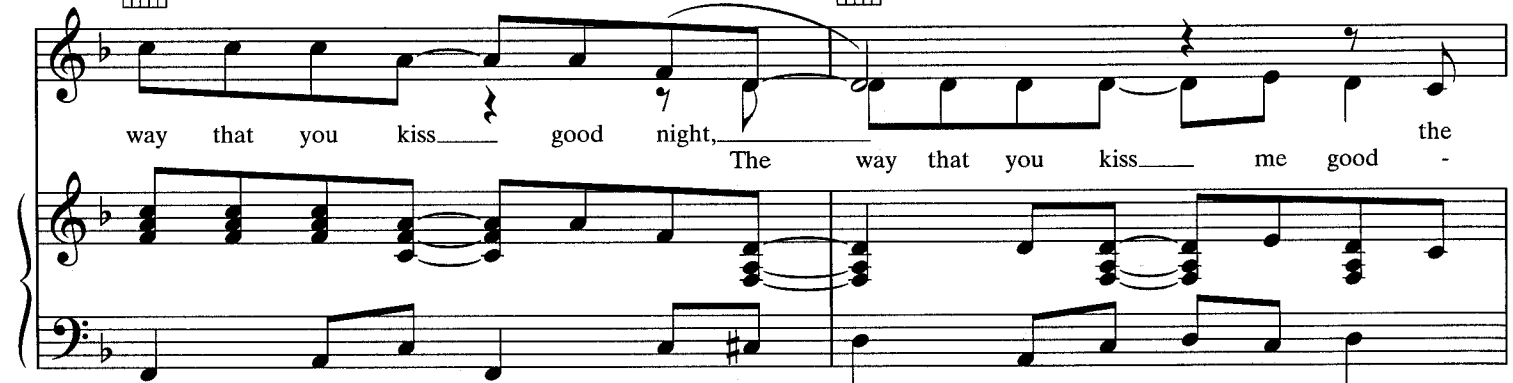
ha, hon - ey, hon - ey. The



F Dm



way that you kiss good night, The way that you kiss me good the -



F Dm



way night, that you hold me tight. the way that you're hold - ing me I



F **Dm**

feel like I wan - na sing ——— when you do your thing.

F

Sophie: *I want my Dad to give me away at my wedding, but according to my*

Bb7 **F7**

Mum's diary I've got three possible Dads...Sam, Bill or Harry. Ali: Sophie! Lisa: Do they know?

Bb7 **F7** **Bb7**

Sophie: *What do you write to a total stranger? Come to my wedding — you might be my Dad?*

F7 Bb7 G7

No, they think my mum sent the invitations —

F F7 Bb7

and after reading this diary I'm not surprised they all said yes!

Verse 3:

F Bb

Hon - ey, hon - ey, how — you thrill — me, a - ha, hon - ey, hon - ey.

F

Hon - ey, hon - ey, near - ly kill — me, a -

Bb

ha, hon - ey, hon - ey. I've

Rubato

F **Dm** **F**

heard a - bout you be - fore, I want - ed to know some more.

Dm **F** **Dm**

And now I'm a - bout to see what you mean to

Bb **Bbsus** **Bb** **Bb2** **Bb**

me.

rit.

The musical score is written for voice and piano. The key signature has two flats (Bb and Eb). The tempo/style marking is 'Rubato'. The score includes guitar chord diagrams for Bb, F, Dm, Bbsus, Bb, Bb2, and Bb. The lyrics are: 'ha, hon - ey, hon - ey. I've heard a - bout you be - fore, I want - ed to know some more. And now I'm a - bout to see what you mean to me.' The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a 'rit.' (ritardando) marking at the end.

THE NAME OF THE GAME

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately bright ♩ = 162 (♩=♩³♩)

Verse:



Sophie:

F#m B

I've seen you twice

mf

C#m7⁴ F#m C#m7⁴ F#m

in a short time. On - ly a day

C#m7⁴ F#m B F#m

since we start - ed. It seems to me,






for ev - 'ry time, I'm get - ting more





o - pen - heart - ed.






Your smile and the sound of your voice and the way you see through me.





Got a feel - ing, you give me no choice, but it means a - lot

Dmaj7



Bm7



Bm7/E



E7sus



to me. So I wan-na know, what's the name of the game?_

Chorus:



Does it mean an - y - thing to you?_



What's the name of the game?_



Can you feel it the way I do?_



Tell me, please, 'cause I



have to know. I'm a curious child,



be - gin - ning to grow.



And you make me talk. And you

make me feel. And you make me show

D/A

A

what I'm try - ing to con - ceal. If I

D **G/D** **D** **Em/D** **D**

trust in you, will you let me down?

A **D/A**

Would you laugh at me if I

A

F#m Bm/F# F#m E/F# F#m G#m7 C#

said I care_____ for you?

Dmaj7

Could you feel the same_____ way too? I

N.C. Bm7/E E7sus A

Bill:

wan - na know, the name of the game?_____ I'll talk to your

D E E/D

Sophie:

moth - er to - night. Does it mean an - y - thing_____ to you?_____

Bill:

Got - ta trust me, I'm do - ing what's right. And it means a - lot.____

Sophie:

What's the name of the game?____ Do you

feel the way_____ I do? I wan - na know.

Oh, yes I wan - na know, what's the name of the game?____

S.O.S.

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Moderately ♩ = 126

Verse 1:



Sam:

G#dim7



1. Where are those hap - py days, they seem so hard to find?

The first system of the musical score for 'S.O.S.' features a vocal line and a piano accompaniment in 4/4 time. The vocal line begins with a half rest, followed by the lyrics '1. Where are those hap - py days, they seem so hard to find?'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth and sixteenth notes. Chord diagrams for Am and G#dim7 are shown above the vocal staff.



G#dim7



I try to reach for you, but you have closed my mind.

The second system of the musical score continues the vocal and piano parts. The vocal line has a half rest followed by the lyrics 'I try to reach for you, but you have closed my mind.'. The piano accompaniment maintains the same rhythmic pattern. Chord diagrams for Am and G#dim7 are shown above the vocal staff.



What - ev - er hap - pened to our love?

The third system of the musical score concludes the verse. The vocal line has a half rest followed by the lyrics 'What - ev - er hap - pened to our love?'. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Am, C, and G are shown above the vocal staff.

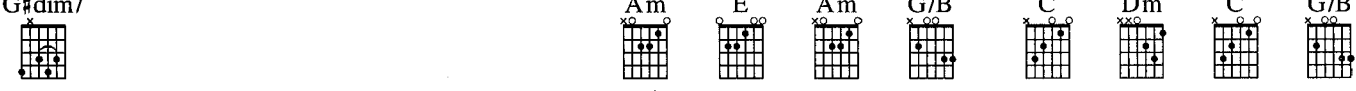
Dm **Am**



I wish I un - der - stood. It used to be so nice,



G#dim7 **Am** **E** **Am** **G/B** **C** **Dm** **C** **G/B**



it used to be so good.


Chorus:

C **G** **Dm** **F**



So when you're near me, dar - ling, can you hear me? S.



C **F/C** **C** **F/C**



O. S.



C G Dm F

The love you gave me, nothing else can save me. S.

C F/C C F/C

O. S. When you're gone,

F A $\flat$ B $\flat$ C

how can I even try to go on?

F A $\flat$

When you're gone, though I try,




how can I car - ry on?

Verse 2:





Donna:

2. You seem so far a - way, though you are stand - ing near.




You make me feel a - live, but some - thing died I fear.





I real - ly tried to make it out. I wish I un - der - stood.

Dm



It used to be _____ so nice, _____

C#dim7



_____ It used to be _____ so good. _____

Dm A/C# Dm C/E F Gm F C/E










Chorus:

F C Gm Bb






Donna & Sam:

So when you're near _____ me, dar - ling, can you hear _____ me? S. _____

F Bb/F F Bb/F






_____ O. S. _____

F C Gm Bb F Bb/F

The love you gave me, noth - ing else can save me. S. O. S.

F Bb/F Bb Db Eb

When you're gone, how can I e - ven try to go on?

F Bb Db

When you're gone, though I try,

Eb F

how can I car - ry on?

To Coda ☐

Chord diagrams: Dm, A7sus, A7, Dm.

Chord diagrams: A7sus, A7, Dm, A7/E, Dm, C. *D.S. al Coda*

Chord diagrams: Bb, Db. *Coda*

Chord diagrams: Eb, F, Fsus, F, Fsus, F.

UNDER ATTACK

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate techno ♩ = 116

B7sus



The first system of musical notation for 'Under Attack'. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is in a moderate techno style with a tempo of 116 beats per minute. The first staff has a whole rest for the first two measures, then a half note in the third measure, and a whole note in the fourth. The grand staff features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand. A B7sus chord diagram is shown above the first staff.

F#m7



B7sus



The second system of musical notation for 'Under Attack'. It follows the same three-staff format as the first system. The key signature and time signature remain 4/4. The accompaniment continues with eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for F#m7 and B7sus are placed above the first staff. The system concludes with a double bar line.

Verse:

B7sus



B7



B7sus



Sophie:

The verse section of 'Under Attack', featuring Sophie's vocal line. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line is written in the treble staff, with lyrics underneath. The accompaniment continues with eighth notes in the right hand and a steady bass line in the left hand. Chord diagrams for B7sus, B7, and B7sus are placed above the first staff. The system concludes with a double bar line.

1. Don't know how to take it, don't know where to go, my re - sis - tance run - ning low.
2. See additional lyrics

B7 E A Bsus

And ev - 'ry day the hold is get - ting tight - er _____ and it trou - bles me so. _____

E B7sus B7

(You know that I'm no - bod - y's fool.) I'm no - bod - y's fool and yet it's _____ clear to me, _____

B7sus B7 E A

I don't have a strat - e - gy. _____ It's just like tak - ing can - dy from a ba - by, _____

Chorus:

B7sus B7 E A B7sus B7

_____ and I think _____ I might be: Un - der at - tack, I'm be - ing tak - en, _____



a - bout to crack, de - fen - ses break - ing.____ Won't some - bod - y please



have a heart,____ come and res - cue me now,____ 'cos I'm fall - ing a - part?____



Un - der at - tack, I'm tak - ing cov - er,____ they're on my track, three



dads, one lov - er.____ Think - ing noth - ing can stop them now.____ Should I want

To Coda Θ 1.

A E

to, I'm not sure I would know how.

2. E B7sus

would know how.

(You know that I'm no - bod - y's fool.)

Bridge:

G# A E/G#

A E

D.S. $\%$ al Coda

♯
Coda



N.C.

would know... how...



Verse 2:

This is getting crazy, I should tell them so,
Really let my anguish show.
I feel like I was trapped within a nightmare,
I've got nowhere to go.
(Still undecided, I suppose.)
Yes, it's what I wanted but I'm scared as hell,
Staring down the deepest well.
I hardly dare to think of what would happen,
Where I'd be if I fell:
(To Chorus:)

DOES YOUR MOTHER KNOW

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately fast ♩ = 136

N.C.

The piano introduction is in 4/4 time, marked *mf*. The right hand has whole rests for the first four measures. The left hand plays a continuous eighth-note pattern: G4, A4, Bb4, C5, Bb4, A4, G4, F4.

Verse:



Tanya:



The first verse is in 4/4 time. The vocal line (Tanya) has two verses. The piano accompaniment features chords in the right hand and a bass line in the left hand. The time signature changes to 2/4 for the final two measures.

1. You're so hot___ teas - ing me___ So you're blue___
2. I can see___ what you want___ But you seem___



The second verse is in 4/4 time. The vocal line continues with the piano accompaniment. The time signature changes to 2/4 for the final two measures.

___ but I can't take a chance on a kid like you,___
___ pret - ty young to be search - ing for that kind of fun,



it's something I could-n't do.____
so may-be I'm not the one.____

Now



There's that look____ in your eyes____ I can read____
you're so cute,____ I like your style____ And I know____



____ in your face that your feel - ings are driv-ing you wild,____ ah,____
____ what you mean when you give me a flash of that smile,____



____ but boy, you're on - ly a child.____ } Well, I could
____ but boy, you're on - ly a child.____ }

Chorus:

The musical score is written for guitar, piano, and voice. The guitar part includes a melodic line and a bass line, with chord diagrams for E^b6, E^bsus, and B^b6. The piano part provides harmonic support with chords and a bass line. The vocal part consists of a single melodic line with lyrics.

Lyrics:

dance with you, hon - ey, if _____ you think it's fun - ny, does _____

_____ your moth - er know that you're out? _____ And I could

chat with you, ba - by, flirt _____ a lit - tle may - be, does _____

_____ your moth - er know that you're out? _____ Take it

Bridge:

Bb7

Eb/Bb

Eb/Bb

cas - y, (take it eas - y) bet - ter slow down, boy.____ That's no

Bb

Eb/Bb

Bb

Eb/Bb

way to go,____ does your moth - er know?____ Take it

Bb

Bb7

Eb/Bb

Eb/Bb

eas - y, (take it eas - y) try to cool it, boy.____ Play it

To Coda ☺

Bb

Eb/Bb

Bb

Eb/Bb

Gb/Ab

nice and slow,____ does your moth - er know?____

Chord diagrams for guitar:

- C# (x4)
- B/C#
- F#/C#
- F#m/C#
- C#m (x4)
- F#/C#
- B/C#
- F#
- E/F#
- B/F#
- Bm/F#
- F#m
- B/F#
- Db/Eb

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

mf

A

D.S. al Coda

⊖ *Coda*







dance with you, hon-ey, if _____ you think it's fun-ny, does _____ your moth-er know that you're out?_







_____ And I could chat with you, ba-by, flirt _____ a lit-tle may-be, does_





_____ your moth-er know that you're out?_ Well, I could _____ Does_






_____ your moth-er know that you're out? Does _____ your moth-er know that you're out?

OUR LAST SUMMER

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderate rock ♩ = 96

F#sus **F#** **F#2** **F#**

Harry:

I can still re - call

mp

Chorus:

B **D#m** **E** **F#** **B** **D#m**

our last sum - mer. I can see it all,

E **F#** **B** **D#7** **G#m** **D#m/F#**

walks a - long the Seine, laugh - ing in the rain. Our last

The musical score is written for guitar and piano. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Moderate rock' with a quarter note equal to 96 beats per minute. The guitar part includes chords F#sus, F#, F#2, and F# at the start. The piano part features a melody in the right hand and a bass line in the left hand, marked with a mezzo-piano (mp) dynamic. The vocal line, labeled 'Harry:', enters with the lyrics 'I can still re - call'. The chorus begins with the lyrics 'our last sum - mer. I can see it all,' and continues with 'walks a - long the Seine, laugh - ing in the rain. Our last'. The guitar part for the chorus includes chords B, D#m, E, F#, B, D#m, E, F#, B, D#7, G#m, and D#m/F#.

E F# Bsus

sum - mer, mem - 'ries that re - main.

Verse 1:

B B/A# B/G# B/F#

1. We made our way a - long the riv - er and we sat down on the

E B/D# C#m C#m/B F# C#/E#

grass by the Eif - fel tow - er. I was so hap - py we had

D#m11 C# F# F#/E B/D# F#7/C#

met, it was the age of no re - gret, oh

B G#m7 G#m/F# E B/D#

yes. Those cra - zy years, that was the time of the flow - er -

C#m F# C#m7 C#m6 A/C# C#m

pow - er. But un - der-neath we had a fear of fly - ing,

C#m7 C#m6 A/C# C#m C#m7 C#m6

of grow-ing old, a fear of slow - ly dy - ing. We took our chance,

A/C# C#m F#sus F# F#2 F#

Donna & Harry:

like we were danc - ing our last dance. I can still re - call

Chorus:

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. The piano accompaniment is in the same key and time. The score is divided into four systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The guitar chords are indicated by letters and symbols above the staff.

System 1:

- Guitar chords: B, D#m, E, F#, B, D#m
- Vocal line: our last sum-mer. I still see it all,

System 2:

- Guitar chords: E, F#, B, D#7, G#m, D#m/F#
- Vocal line: in the tour-ist jam, round the No-tre Dame. Our last

System 3:

- Guitar chords: E, F#, Bsus, B, F#, B, D#m
- Vocal line: sum-mer, walk-ing hand in hand. Par-is res-tau-rants, our last

System 4:

- Guitar chords: E, F#, B, D#m, E, F#
- Vocal line: sum-mer, morn-ing crois-sants. Liv-ing for the day,

B D#7 G#m D#m/F#

wor - ries far a - way. Our last

sum - mer, we could laugh and play.

E F# Bsus

sum - mer, we could laugh and play.

Verse 2:

B Donna: B/A G#m G#m/F#

And now you're work - ing in a bank, the fam - 'ly man, a foot - ball

E B/D# C#m C#m/B F#A# C#

fan, and your name is Har - ry. How dull it seems yet,

you were the he - ro of my dreams. I can still re-call

our last sum - mer. I can see it all,

walks a - long the Seine, laugh - ing in the rain.

Our last sum - mer, mem - 'ries that re - call.

rit. e dim.

The musical score is written for voice and piano. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The score is divided into four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Above the vocal line, guitar chords are indicated with diagrams. The lyrics are written below the vocal line. The piece concludes with a piano solo and a *rit. e dim.* marking.

Guitar Chords:

- System 1: F#, E/F#, B/F#, F#
- System 2: B, D#m, E, F#, B, D#m
- System 3: E, F#, B, D#7
- System 4: G#m, D#m/F#, E, F#, F#sus, B

THE WINNER TAKES IT ALL

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately fast ♩ = 126

Verse:



Donna:

1. I don't wan - na talk
arms,
kiss
talk

mf



a - bout things we've gone through,
think - ing I be - longed there,
like I used to kiss you,
if it makes you feel sad,



I though it's hurt - ing me,
fig - ured it made sense,
does it feel the same
and I un - der - stand

C



now _____ it's his - to - ry.
 build - ing me a fence,
 when _____ she calls your name?
 you've come to shake my hand.

F



I've _____ played all my cards
 build - ing me a home,
 Some - where deep in - side,
 I a - pol - o - gize

C/E



and that's what you've done too,
 think - ing I'd be strong there,
 you must it know I miss you, bad
 if it makes you feel bad

Gm/D



noth - ing more to say,
but I was a fool,
see - ing what can I say,
ing me so tense,

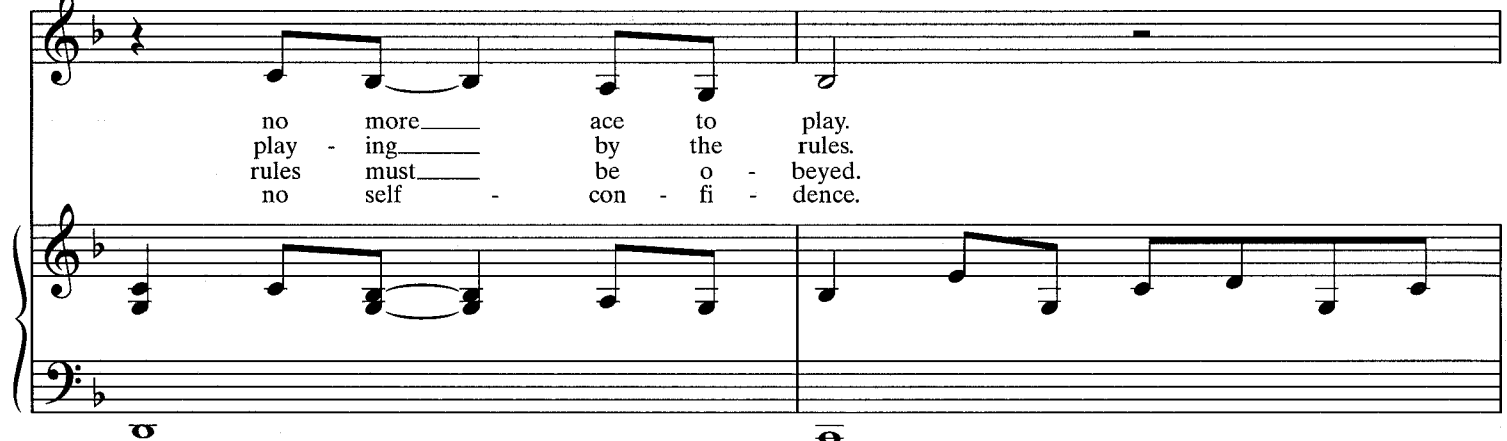


C



To Coda ♪

no more _____ ace to play.
play - ing _____ by the rules.
rules must _____ be o - beyed.
no self - con - fi - dence.

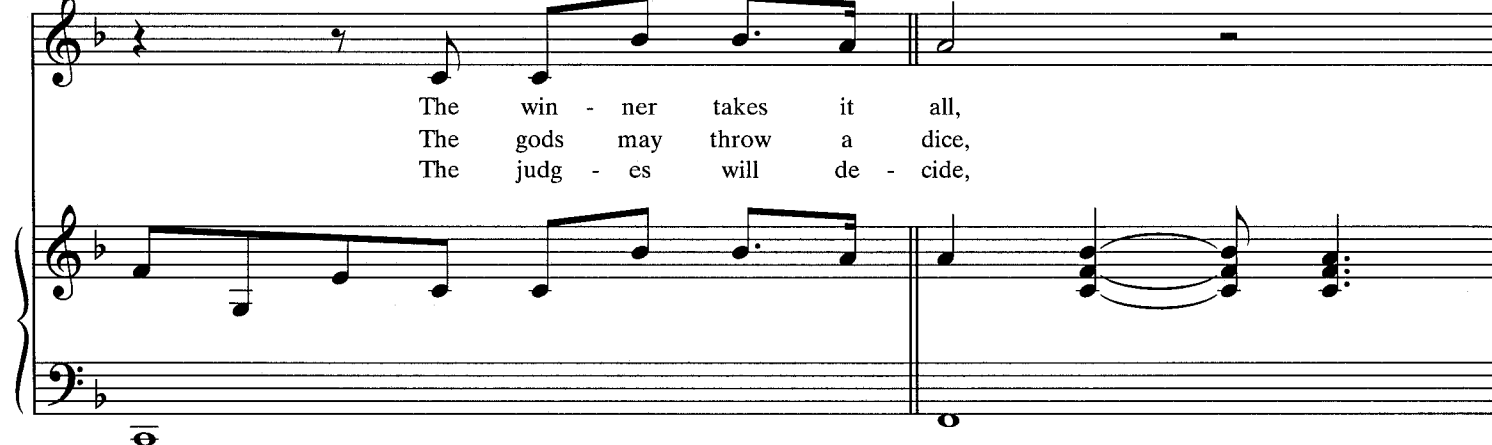


Chorus:

F



The win - ner takes it all,
The gods may throw a dice,
The judg - es will de - cide,



A7/C#

Dm



the los - er stand - ing small
their minds as cold as ice,
the likes of me a - bide,

D7/F#

Gm



be - side the vic - to - ry,
and some - one way of down here
spec - ta - tors of the show,

C



that's her des - ti - ny.
los es some - one dear.
al - ways stay - ing low.

1.

2.3.

2. I was in your

The win - ner takes it
The game is on a -



1. { all, (Takes _____ it all. _____ the los - er has to
2. { gain, (On _____ a gain. _____ a lov - er or a



fall, (Has _____ to fall. _____ it's sim - ple and it's
friend, (Or _____ a friend. _____ a big thing or a

Gm



plain, _____ why _____ should I com -
 small, _____ (Yes, _____ it's _____ plain. _____ the win - ner takes it
 (Big _____ or _____ small. _____)

C



1.

plain? _____ 3. But tell me _____ does she
 all. _____ (Why _____ com - plain. _____)
 (Takes _____ it _____)

2.

D.S. al Coda

all. _____) 4. I don't _____ wan - na

Coda

F

A7/C#

But you see... The win - ner takes it all.

Dm

D7/F#

Gm

The win - ner takes it all.

C

The game is on a -

F

A7/C#

gain, (On a - gain. a lov - er) or a

The musical score is written for voice and piano. The key signature has one flat (B-flat). The score is divided into four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams for guitar are provided for specific chords: F, A7/C#, Dm, D7/F#, Gm, and C. The lyrics are: 'But you see... The win - ner takes it all.', 'The win - ner takes it all.', 'The game is on a -', and 'gain, (On a - gain. a lov - er) or a'.

This musical score is for the song "The Winner Takes It All" by ABBA. It is written for guitar, piano, and voice. The key signature has one flat (Bb), and the time signature is 4/4.

Lyrics:

friend, (Or a friend. a big thing) or a
small, (Big or small. the win - ner takes it
all. (Takes it...) The win - ner takes it
all.

Chord Diagrams:

- Dm**: D minor (x 2 3 4 5)
- D7/F#**: D7 with F# (x 2 3 4 5)
- Gm**: G minor (x 2 3 4 5)
- C**: C major (x 2 3 4 5)
- Fsus**: F major suspended (x 2 3 4 5)
- F**: F major (x 2 3 4 5)
- F2**: F major second inversion (x 2 3 4 5)
- F**: F major (x 2 3 4 5)

The score is divided into four systems, each with a guitar staff, a piano staff, and a vocal staff. The guitar part includes chord diagrams and fret numbers. The piano part provides harmonic accompaniment. The vocal part includes the lyrics and melodic lines.

ONE OF US

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow ♩ = 84

G **G/F#** **G/D**

Donna:

One of us is lone - ly, one of us is on - ly wait-ing for a

C **E7** **Am** **A7/C#**

call, sor - ry for her - self, feel - ing

G/D **Am7/D** **D**

stu - pid, feel - ing small, wish - ing you had nev - er left at all.

Verse:








They passed me by, — all of those great ro - manc - es, be - cause — of









your rob - bing me — of my right - ful chanc - es. My pic - ture clear, —







ev - 'ry - thing seemed so eas - y. — But then you dealt me the blow, — one of






us had to go. — How you hurt — me, I want you — to know. — One of us is






cry - ing, one of us is ly - ing in her lone - ly







bed, star - ing at the





ceil - ing, wish - ing she was some - where else in -






stead. One of us is






lone - ly, one of us — is on - ly wait - ing for a call, —





— sor - ry for her -




self, feel - ing stu - pid, feel - ing small,




wish - ing you had nev - er left at all. — Nev - er left — at all.

I HAVE A DREAM

Moderately ♩ = 104

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Guitar Capo 1 → C^{sus}



Piano → D^bsus



D^b

First system of musical notation for the piano introduction. It features a treble and bass staff with a 4/4 time signature. The piano part is marked *mf* (mezzo-forte). The treble staff contains a series of chords, while the bass staff has a simple bass line. The system concludes with a 2/4 time signature change.



A^b7



D^b

Sophie:

Second system of musical notation, featuring the vocal line for Sophie. The treble staff shows the melody with lyrics "1. I have a". The piano accompaniment continues in the bass and treble staves. The system concludes with a double bar line.

Verse 1:



A^b7



D^b

Third system of musical notation, featuring the vocal line for Verse 1. The treble staff shows the melody with lyrics "dream, a song to sing to help me". The piano accompaniment continues in the bass and treble staves. The system concludes with a double bar line.

G7
A $\flat$ 7

C
D $\flat$

cope with an - y - thing.

G7
A $\flat$ 7

If you see the won - der of a fair - y

C
D $\flat$

G7
A $\flat$ 7

tale, you can take the fu - ture

C
D $\flat$

e - ven if you fail. I be - lieve in



Ab7



Gb

an - gels, _____ some - thing good in ev - 'ry - thing I _____



Db



Ab7

see. I be - lieve in an - gels _____ when I know the



Gb



Db



Ab7

time is right for _____ me I'll cross the stream.



Db

I have a dream. _____ I have a

Ensemble:

Verse 2:

Chord diagrams for guitar:

- G7:
- Ab7:
- C:
- Db:

Verse 2:

dream, a fan - ta - sy to help me

through re - al - i - ty.

And my des - ti - na - tion makes it worth the

while, push - ing through the dark - ness,

 C
 D $\flat$

still an - oth - er mile. I be - lieve

 G7
 A $\flat$ 7

in an - gels, some - thing good in

 F
 G $\flat$

 C
 D $\flat$

 G7
 A $\flat$ 7

ev - 'ry - thing I see. I be - lieve in an - gels

 F
 G $\flat$

 C
 D $\flat$

when I know the time is right for me. I'll cross the







stream. I have a dream.





Sophie:

I'll cross the stream. I have a









dream. I'll cross the stream.









I have a dream.

TAKE A CHANCE ON ME

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Freely
Chorus:



Rosie:

First system of music for Rosie's chorus. It features a vocal line and a piano accompaniment. The lyrics are: "If you change your mind, I'm the first in line."

Second system of music for Rosie's chorus. The lyrics are: "Hon - ey, I'm still free, take a chance on me."



Third system of music for Rosie's chorus. The lyrics are: "If you need me, let me know, gon - na be a - round,"

if you've got no place to go when you're

feel - ing down. If you're still a lone

Moderately fast ♩ = 108

when the pret - ty birds have flown, hon - ey, I'm still free,

take a chance on me. Gon - na do my ver -

First system of musical notation. The vocal line is in treble clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The lyrics are: "y best and it ain't no lie, _____ if you put me to _____". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature.

Second system of musical notation. The vocal line continues with the lyrics: "_____ the test, if you let me try. _____ Take a". A guitar chord diagram for Bb is shown above the vocal line. The piano accompaniment continues in the grand staff.

Third system of musical notation. The vocal line continues with the lyrics: "chance on me, _____ take a". Guitar chord diagrams for Cm7 and F are shown above the vocal line. The piano accompaniment continues in the grand staff.

Fourth system of musical notation. The vocal line continues with the lyrics: "chance on me. _____". Guitar chord diagrams for Cm7 and F are shown above the vocal line. The piano accompaniment continues in the grand staff.

Verse:



1. We can go danc - ing, we can go walk - ing, as
take your time, ba - by, I'm in no hur - ry, I



long as we're to - geth - er.
know I'm gon - na get you.



Lis - ten to some mu - sic, may - be just talk - ing, you'd
You don't wan - na hurt me, ba - by, don't wor - ry,



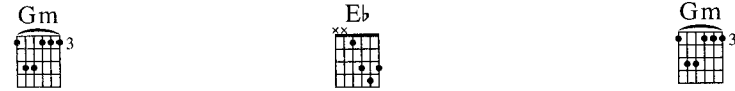
get to know me bet - ter.
I ain't gon - na let you. 'Cause you know I got
Let me tell you now,

Gm Eb



so much that I wan - na do____ when I dream I'm a - lone with you,____ it's
my love is____ strong e - nough____ to____ last when things____ get rough,____ it's

Gm Eb Gm



mag - ic.____ You want me to leave it there____
mag - ic.____ You say that I waste my time,____

Eb Cm7



a - fraid of a love af - fair,____ but I think you know____
but I can't get you off my mind,____ and I think you know____

F Cm7



that I want you so.____
that I want you so.____

To Coda ♪

Chorus:

F

Bb

If you change your mind, I'm the first in line.

Hon - ey, I'm still free, take a chance on me.

F

If you need me, let me know, gon - na be a - round,

if you've got no place to go when you're



feel - ing down.____ If you're still a - lone____



____ when the pret - ty birds____ have flown, hon - ey, I'm still free,____



____ take a chance on me.____ Gon - na do my ver -

y best and it ain't no lie,____ if you put me to____

— the test, if you let me try. — Take a chance on me, —

Bb

Cm7

— take a chance on me. — 2. Oh, you can

F

Cm7

F

D.S. al Coda

♢ Coda

N.C.

F

Chord diagrams: F, F/A, B $\flat$, F/A, Gm7, F, Gm7, F/A, B $\flat$

Chord diagrams: F/A, Gm7, F, B $\flat$ sus, B $\flat$

Chord diagrams: B $\flat$ 2, B $\flat$, B $\flat$ sus, B $\flat$

Chord diagrams: B $\flat$ 2, B $\flat$, B $\flat$ sus, B $\flat$

Chord diagrams: F $\sharp$ sus, F, F7, B $\flat$

rit.

I DO, I DO, I DO, I DO, I DO

Words and Music by
BENNY ANDERSSON, BJÖRN ULVAEUS
and STIG ANDERSON

Moderately, with a "12/8" feel ♩ = 112 (♩ = $\frac{3}{4}$)



Sam:

4/4

I can't con - ceal it, don't you

mf



Rosie & Tanya:

see, can't you feel it? Say I



do, I do, I do, I do, I do, I do.

I Do, I Do, I Do, I Do, I Do - 5 - 1
PFM0205



Sam:

Don - na, let's try it, you love



Donna:

me, don't de - ny it. Say I do? I



Ensemble:

do, I do, I do, I do, I do. Oh, I've



been dream - ing through my
hard feel - ings be - tween





lone you _____ ly _____ past. _____
 and _____ me. _____

Now If I we just can't

made make it, it I well, found just you wait at and last. } So come on





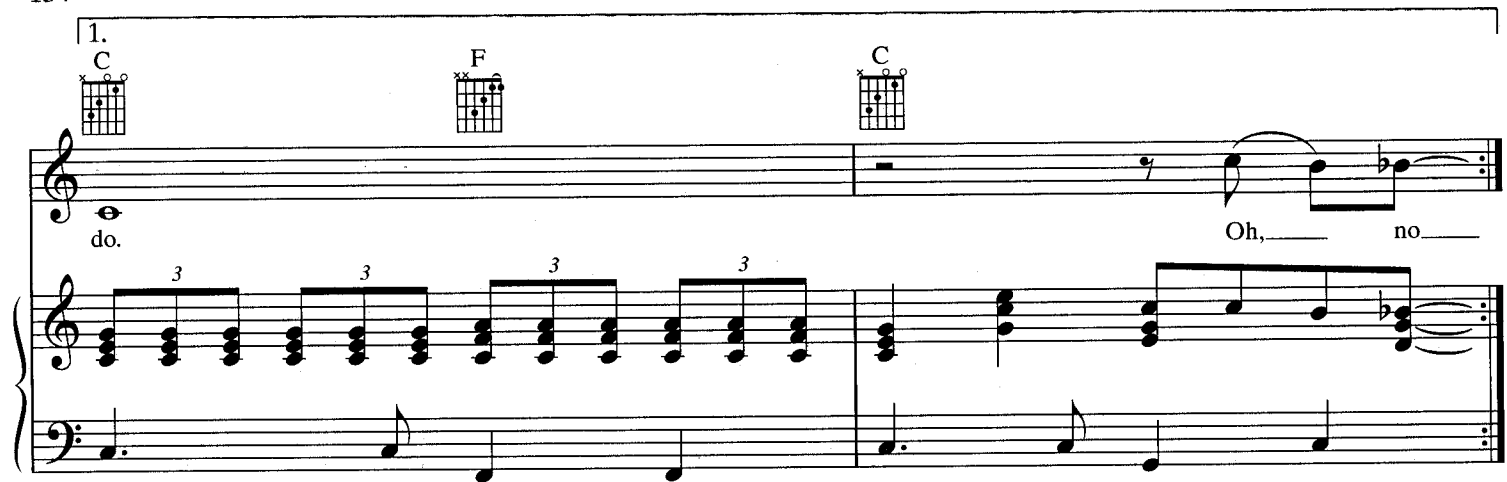

now, let's try _____ it, I love you, can't de - ny _____




it. _____ 'Cos it's true, _____ I do, I do, I do, I do, I

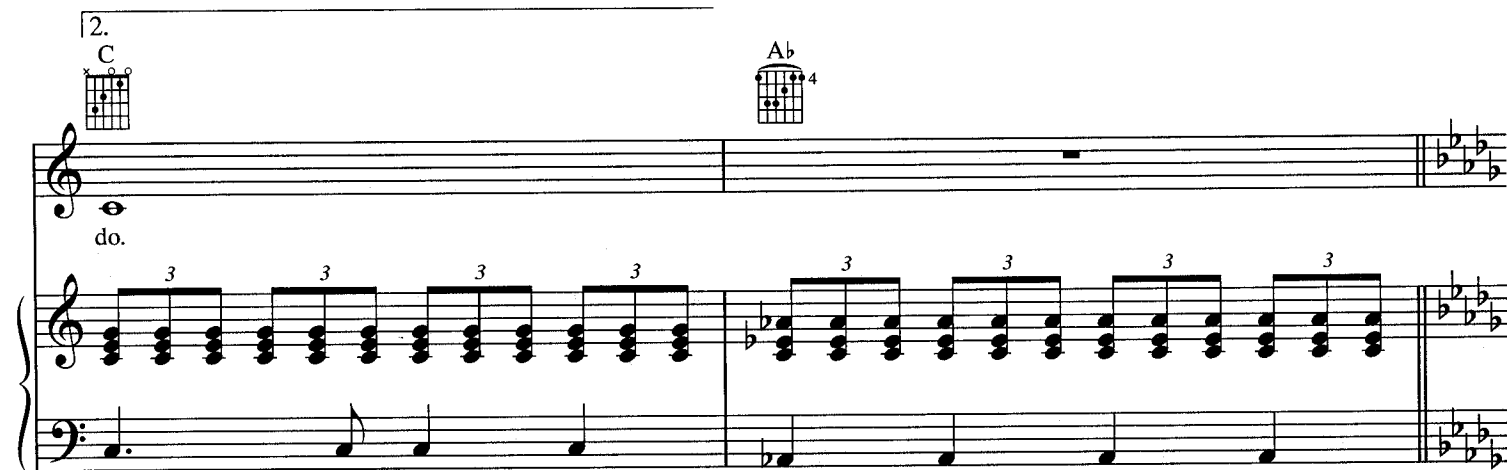
1.   

do. Oh, no



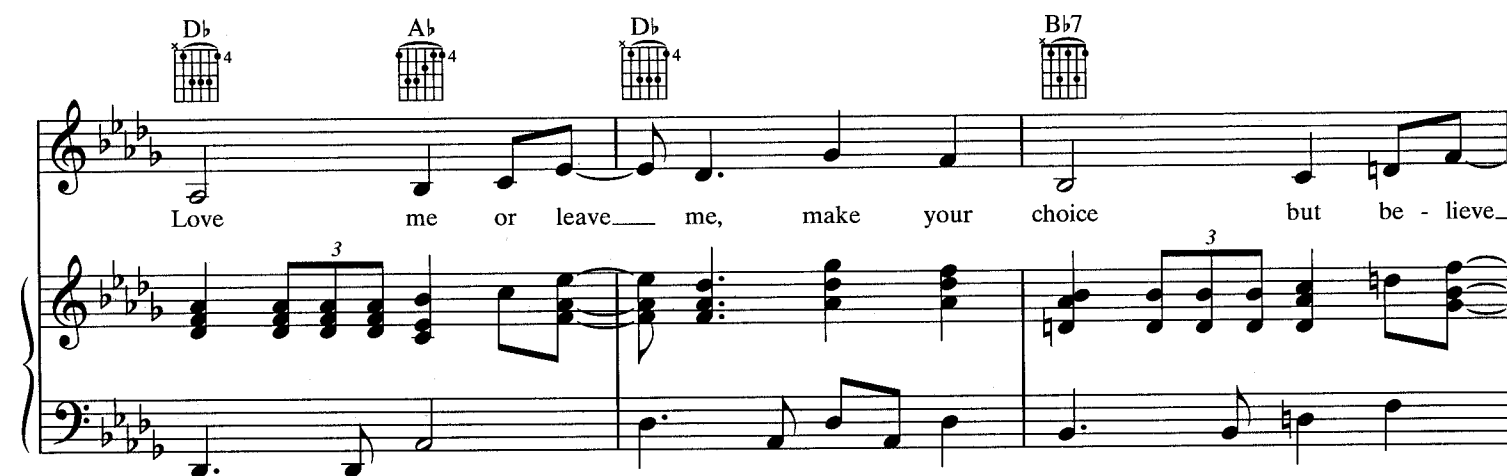
2.  

do.



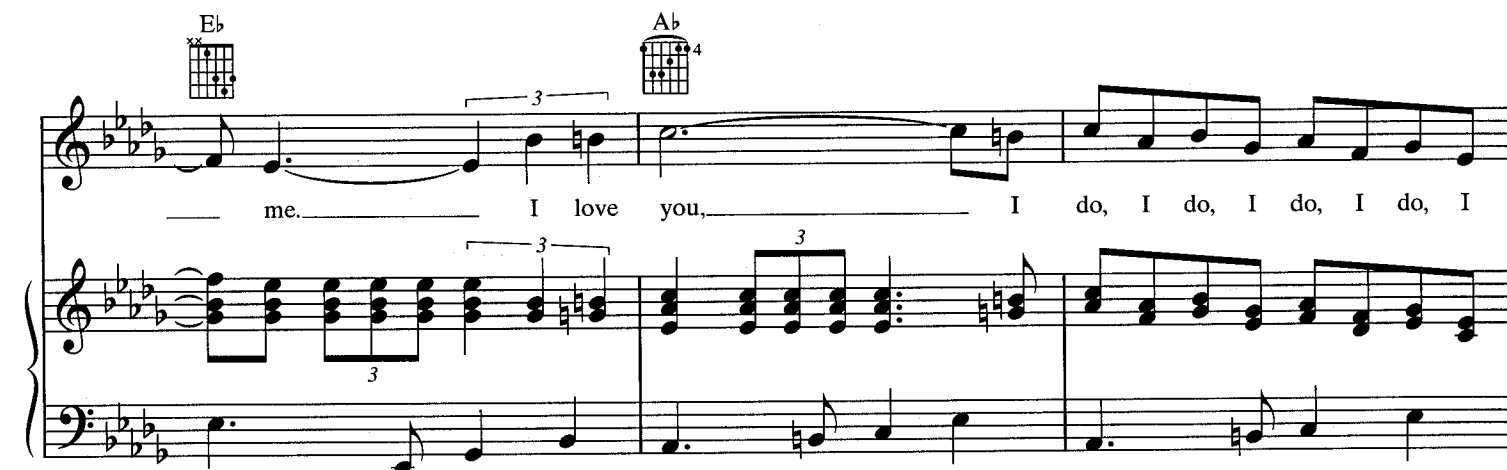
   

Love me or leave me, make your choice but be - lieve -



me. I love you, I do, I do, I do, I do, I



Musical score for "I Do, I Do, I Do, I Do, I Do - 5 - 5". The score is in D-flat major (three flats) and 4/4 time. It features a vocal line and a piano accompaniment. The piano part includes complex triplets and eighth-note patterns. Chord diagrams for Db, Ab, Bb7, Eb, and Dbsus are provided above the staff. The lyrics are: "do. I can't con - ceal. it, don't you see, can't you feel. it, don't you too? I do, I do, I do, I do, I do."

KNOWING ME, KNOWING YOU

Words and Music by
BENNY ANDERSSON, STIG ANDERSON
and BJÖRN ULVAEUS

Moderately ♩ = 108

Chord diagrams: D, Bm, F#m, D, E

Verse:

Sam:

Chord diagrams: A, Bm, F#m7, C#m7

1. No more care free laugh ter,
2. Mem - 'ries, good days, bad days.

Chord diagrams: A, Bm, F#m7

si - lence ev er
They'll be with me



af - ter.____
al - ways.____

Walk - ing through an emp - ty house,
In those old fa - mil - iar rooms



tears in my eyes.____
chil - dren would play.____



This is how the sto - ry ends,____
Now there's on - ly emp - ty - ness,____

this is good - bye.____
noth - ing to say.____



Know - ing me, know - ing

Chorus:



you, (a - ha) there is noth - ing we can do. Know - ing me, know - ing



you, (a - ha) we just have to face it this time, we're



through. Break-in' up is nev - er eas - y, I know but I



have to go. Know - ing me, know - ing you, it's the best

1.

E A C#m

I can do.

D E

2.

F#m B7/D# A/E

do. Know - ing me, know - ing you, it's the best

D E Asus A

I can do.

rit.

SLIPPING THROUGH MY FINGERS

Words and Music by
BENNY ANDERSSON
and BJÖRN ULVAEUS

Moderately slow ♩ = 70

Verse:



Donna:

1. School - bag in hand, she leaves home in the ear - ly morn - ing,
2. Sleep in our eyes, her and me at the break - fast ta - ble,

mp

(with pedal)



wav - ing good - bye with an ab - sent - mind - ed smile.
bare - ly a - wake, I let pre - cious time go by.



I watch her go with a surge
Then when she's gone, there's that old







of that well-known sad-ness, and I have to sit down for a
 mel-an-chol-y feel-ing and a sense of guilt I can't de-





while. The feel-ing that I'm los-ing her for-
 ny. What hap-pened to the won-der-ful ad-







ev-er and with-out real-ly en-ter-ing her
 ven-tures, the plac-es I had planned for us to





world. I'm glad when-ev-er we I can share her
 go? Well, some of that we did, but most we







laugh - ter, that fun - ny lit - tle girl. _____ } Slip - ping through my
 did - n't a why, I just don't know. _____ }

Chorus:






fin - gers all the time, — I try to cap - ture ev - 'ry min - ute, —






the feel - ing in it. Slip - ping through my fin - gers all the time, —





— do I real - ly see what's in her mind? — Each time I think I'm close to know -

Gm Bb2 F Csus C 1. F

ing she keeps on grow-ing. Slip-ping through my fin-gers all the time.

2. F Bb C

Donna & Sophie:

Some - times I wish that I could freeze the

F A+ A Bb C

pic - ture and save it from the fun - ny tricks of time.

F Bb C F

Slip - ping through my fin - gers.

Chord diagrams: B $\flat$, F, Am, Gm

Chord diagrams: B $\flat$ 2, F, Csus, C, F

Chord diagrams: B $\flat$, B $\flat$ m, F/C, Am

Donna:

School - bag in hand, she leaves home in the ear - ly morn - ing,

mp

Chord diagrams: B $\flat$, B $\flat$ m, F/C, Am

wav - ing good - bye with an ab - sent - mind - ed smile...

rit. e dim.